

EVÓKATAH

*Commissioned for Steve Ross, Monroe High School Band Director,
by his friends, colleagues and students to celebrate 30 years of teaching excellence*

Michael A. Mogensen
(ASCAP)

Complete Band Instrumentation

1 - Full Score	3 - B ^b Trumpet 1	2 - Chimes & Bells
1 - Piccolo	3 - B ^b Trumpet 2	3 - Percussion 1
7 - Flutes 1 & 2	3 - B ^b Trumpet 3	Snare Drum, Large Conga, Small Suspended Cymbal, Hi-Hat, Bass Drum
2 - Oboes 1 & 2	2 - F Horns 1 & 3	3 - Percussion 2
2 - Bassoon	2 - F Horns 2 & 4	Suspended Cymbal, Shaker, Tam-Tam, Wind Chimes, Slapstick
3 - B ^b Clarinet	2 - Trombone 1	3 - Percussion 3
8 - B ^b Clarinets 2 & 3	2 - Trombone 2	Triangle, Toms, Crash Cymbals, Woodblock
1 - Alto Clarinet	2 - Bass Trombone	
3 - B ^b Bass Clarinet	2 - Euphonium B.C.	
4 - Alto Saxes 1 & 2	2 - Euphonium T.C.	
2 - Tenor Sax	4 - Tuba	
1 - Baritone Sax	1 - Timpani	

TRN Music Publisher, Inc.
P.O. Box 197 • Alto, NM 88312 • USA
www.trnmusic.com

EVÓKATAH

EVÓKATAH was commissioned by the Monroe (WA) High School Band Boosters to celebrate 30 years of teaching excellence by their director, Steve Ross. Premiered by the Monroe Wind Ensemble at the Heritage Band Festival in British Columbia, the composition aims to summon (*evoke*) emotional excitement – primarily through rhythmic channels, but also via poetic melody lines and dark harmonies. Derived from the word “evoke,” the title *EVÓKATAH* (the “Ó” is pronounced as in *evocative* or *Bartók*) was created to capture the essence of the music’s rhythmical nature, as the generation of excitement through rhythm is a key characteristic of the piece. All sections of the ensemble have been given important and challenging parts, and each member of the band, therefore, has the opportunity to significantly contribute to the overall tension and drive of the music. The percussion section alone features 17 different instruments which provide a plethora of texture, color, dynamics and power.

It is interesting to note that the word “evoke” also means “to create anew, especially by way of the imagination.” How appropriate then for this word to be used as the basis for the title of an original music composition...



About the Composer - - -

Award-winning composer **Michael A. Mogensen** currently resides in Hagerstown, MD, though his musical endeavors have taken him as far as Orlando, Miami, and Los Angeles. He has held positions with Warner Brothers Publications as well as Disney Music Publishing and has served as an adjudicator, clinician, instructor and guest-conductor for many high school and college-level events. An active participant in the music industry, Mogensen has written, arranged and performed for a variety of albums, recording projects and live performances. He is an alumnus of the music schools of James Madison University and Ithaca College and has studied with renowned composers Robert W. Smith, John Hilliard and Dana Wilson. Mogensen is frequently commissioned to compose original classical works for large ensembles and chamber groups, and he was recently awarded the prestigious *Colonel Arnald D. Gabriel Composition Prize* from the United States Air Force Band in Washington, D.C.

EVÓKATAH

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$\bullet = 128$
Stately, with character

The score is divided into two systems. The first system includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoon, B♭ Clarinet 1, B♭ Clarinets 2 & 3, Bass Clarinet, Alto Saxes 1 & 2, Tenor Sax, and Baritone Sax. The second system includes B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, F Horns 1 & 3, F Horns 2 & 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Timpani (G, C, D♭, F), Chimes & Bells, and three Percussion parts (1, 2, and 3). The score features various dynamics such as *f*, *ff*, *cresc.*, and *damp*. It includes performance instructions like "Stately, with character" and "Stately, with character" at the beginning of each system. There are also specific performance notes for the percussion section, such as "Strike in center of head to get the lowest pitch" for the Large Conga and "always 1x unless otherwise marked" for Chimes. The score is written in 2/4 time and includes a variety of musical notations such as slurs, accents, and dynamic markings.

Picc. *ff*

Fl. 1/2 *ff*

Ob. *ff*

Bsn. *f*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff* (2nds only)

B. Cl. *f*

A. Sax. 1/2 *ff*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hr. 1/3 *ff*

Hr. 2/4 *ff*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. damp *f* damp

Ch./Bls. *f* Bells *mf*

Perc. 1 *ff* *mf* *f* *mp*

Perc. 2

Perc. 3 Medium-Large Crash Cym. *mf* lv.

18

Picc. *mf* *f*

Fl. 1/2 *f*

Ob.

Bsn. *mp*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 (+ 3rds) *f* (2nds only) *mp*

B. Cl. *f*

A. Sax. 1/2 *f*

T. Sax. *f*

B. Sax. *f*

B♭ Tpt. 1

B♭ Tpt. 2 *f*

B♭ Tpt. 3 *f*

Hr. 1/3 *f*

Hr. 2/4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

18

Timp. *f* damp

Ch./Bls. *damp* *f*

18

Perc. 1 *cresc.* *f*

Perc. 2 *f* *lv.*

Perc. 3